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# Harriet Beecher Stowe's Letters, 1868: A Study

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# Harriet Beecher Stowe's Letters, 1868: A Study

## Description

This project examines two letters written by Harriet Beecher Stowe, one dated 1868; the other undated. The 1868 letter is personal correspondence sent from Charleston, South Carolina and reveals a surprising connection between Stowe and the Tyler family of Philadelphia (for whom Temple University's Tyler School of Art is named). The undated letter is addressed to Stowe's editor and publisher, James T. Fields. In it she includes detailed input on the cover art for the forthcoming *Little Pussy Willow* (1870), and updates on various shorter writing projects under contract. While the contents of both letters contain rather quotidian details and information, they nevertheless offer a glimpse of Stowe and the business of writing professionally in the nineteenth century—including the packaging, marketing, and promotion of her books, as well as brief insights on her financial compensation for contributions to various periodicals.

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## **Harriet Beecher Stowe's *Letters, 1868*: A Study**

### **Background: Biography**

Harriet Beecher Stowe was born in Litchfield, Connecticut on 14 July 1811 to Lyman and Roxana (née Foote) Beecher. She was the seventh of thirteen children, many of whom became noted historical figures as well. Her mother, a deeply religious woman, died when Stowe was only five years old, and her father, Lyman Beecher, was a renowned Presbyterian minister credited as one of the leaders of the Second Great Awakening movement in the United States.

Stowe met and married widower Calvin Ellis Stowe (who had previously been married to her close friend, Eliza Tyler) in 1836. The Stowes were staunch abolitionists and supported the Underground Railroad, housing several runaway slaves in their own home. In June 1851, Stowe published the first installment of what would eventually become her most famous novel, *Uncle Tom's Cabin*. The book was a surprising hit, selling three hundred thousand copies in less than a year, and is often credited as spurring abolitionist sentiments in the North.<sup>1</sup>

From 1867 to 1884 the Stowes wintered in Mandarin, Florida, purchasing a property on the St. Johns River, near Jacksonville. One of the following letters is labeled as coming from Mandarin, FL, and the other letter—sent from Charleston, South Carolina—would most likely have been during a short stop on her way to Florida. Ironically, it was in part her very investment

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<sup>1</sup> Morgan, Jo-Ann. *Uncle Tom's Cabin As Visual Culture* (Columbia: University of Missouri Press, 2007), 137.

in this winter home that led to financial struggles around 1870.<sup>2</sup> In one of the following letters, addressed to her publisher, Stowe alludes to being “short of income,” perhaps foreshadowing future difficulties.

Today, Stowe is generally synonymous with *Uncle Tom’s Cabin*, though the influence and legacy of the novel has, in more recent years, been critiqued for her depiction of the character of Uncle Tom (today a derogatory insult for a black person who is “slavish and excessively subservient to...white people”<sup>3</sup>). These letters, however, show Stowe in a very different environment, at a very different time in her life. We see, for instance, a woman who is not only a writer, but also a businesswoman aware of the economic transactions attached to her writing. The letter from Charleston also surprisingly links her with a Civil War figure with whom we were previously unaware she was acquainted.<sup>4</sup> Even more interesting (at least to me, especially as a resident of Philadelphia), are the multiple degrees of the connections that link Stowe to—of all places—the Tyler School of Art at Temple University.

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<sup>2</sup> Annie Fields, *Life and Letters of Harriet Beecher Stowe* (Boston: Houghton, Mifflin and Company, 1897), 326-27.

<sup>3</sup> [http://en.wikipedia.org/wiki/Uncle\\_Tom](http://en.wikipedia.org/wiki/Uncle_Tom)

<sup>4</sup> At least in my cursory research, the connection has not been previously made.

## Letters: Features

Both letters are written on single, sextodecimo (16mo) size sheets of paper. The March 10<sup>th</sup> letter measures 26 cm x 20.3 cm, and the March 30<sup>th</sup> letter is slight smaller, measuring 18.5 cm x 24.2 cm. The second letter is also cut just slightly uneven, with the bottom horizontal edge of the letter measuring a little over 24.3 cm. I suspect this is due to later trimming of the edges for collecting. Both sheets are woven paper, quite thin, and pre-folded in half to form four pages (2 leaves). The color of the paper is a creamy yellow colour, slightly lighter than the color of a manila filing folder, though it is hard to say for sure if this is a result of discoloration or if this was close to the original colour. Both letters have been stored fully unfolded, and both letters are in surprisingly good condition, though the March 30<sup>th</sup> letter has begun lightly tearing at the end of the paper where the middle fold runs through.

Both sheets have the same watermark, running vertically on the right half of the fourth page. The watermarks read “L-J D L & C<sup>o</sup>,” although which paper mill it originated from remains somewhat of a mystery, it seems, even to expert collectors. A quick internet search is relatively unhelpful, but specifying for watermarks, it appears that the Winterthur Library, in their watermarks collection, has a “Letter from Rose, Pottstown, to Martha, Nov. 14, 1889” with an identical watermark.<sup>5</sup> Further investigation turns up documents in the Mariano Riva Palacio Collection at the University of Texas with the same watermark,<sup>6</sup> as well as a papers cited in the book, *Karl Marx/Friedrich Engels, Werke, Artikel, Entwürfe*, for the International Working Men’s Association in London.<sup>7</sup>

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<sup>5</sup> [http://findingaid.winterthur.org/html/HTML\\_Finding\\_Aids/COL0069.htm](http://findingaid.winterthur.org/html/HTML_Finding_Aids/COL0069.htm)

<sup>6</sup> <http://www.lib.utexas.edu/taro/utlac/00032/00032p14-P.html>

<sup>7</sup> <http://books.google.com/books?id=cFybRL0pbmsC&pg=PA1389&lpg=PA1389&dq=%22L-J+D+L+%26+Co%22&source=bl&ots=8k6bzNtfVW&sig=ZvCP8garaQljNIBrJx46hSdvImw&hl=en&sa>

In an online collectors' forum, in 2002 a message was posted by Edward Law, requesting information regarding a number of watermarked stationers samples he had recently purchased.

Law writes,

Hello all,  
I recently bought an album of stationers samples containing 146 sheets of notepaper or envelopes, all with diestamping, which is my particular interest. The album came from Massachusetts, USA  
A fair amount of the stationery is watermarked. Lettered ones are:  
A Pirie & Sons 1866,  
A Pirie & Sons 1869.  
L-J D L & Co.  
Lacroix Frères.  
J Whatman Turkey Mill.  
Jo [Possibly for Joynson.]  
I know of Pirie, Whatman and Joynson. Can anyone help with identification of the other two?

Many of the envelopes carry a blind stamp of Berry & Bouvé 12 West St. Boston. In one case this overprints another, only partially legible:  
\_\_w\_l\_  
& Brett 22\_ Washington St Boston. I should like to identify the latter, and get some approximate dates for both.

Any help would be gratefully received.

Edward Law,  
Bishopslough, Bennettsbridge,  
Co. Kilkenny, Ireland.<sup>8</sup>

In the few responses he received, one Terry Wells writes, "The only suggestion I have for L-J is possibly Laroche-Joubert who operated in the Charentais region of France." This, however, seems doubtful since the majority of documents containing this watermark were written in the United States, with the exception of the documents from London. Their logo, moreover, ends in "& C<sup>ie</sup>,"<sup>9</sup> whereas these watermarks definitively end in "& C<sup>o</sup>."

Both letters are folded twice more (see attached example) for delivery (final size around 9

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[=X&ei=GnzJUImkHpLG0AHfkYCgBg&ved=0CEgQ6AEwAzgK#v=onepage&q=%22L-J%20D%20L%20%26%20Co%22&f=false](http://www.ancestry.com/US/1030895965)

<sup>8</sup> <http://archiver.rootsweb.ancestry.com/th/read/PAPER-MILLS-MAKERS/2002-09/1030895965>

<sup>9</sup> [http://images-01.delcampe-static.net/img\\_large/auction/000/057/903/480\\_001.jpg?v=1](http://images-01.delcampe-static.net/img_large/auction/000/057/903/480_001.jpg?v=1)

cm x 6 cm), presumably in an envelope, since the address is not written directly on either letter. Stowe appears to be writing with a steel pen, since the fluctuations in the darkness of the ink indicate that she was most likely using a writing instrument that needed replenishment from time to time. The ink, originally black, is now faded to a dark to light brown color, but still easily legible, though cramped and flattened in places where space is a premium. The edges of the folds on both letters are lightly soiled, though this is more likely due to handling after the letter was delivered.

In her March 10<sup>th</sup> letter to a “Mrs. Tyler,” Stowe’s handwriting is significantly neater than her March 30<sup>th</sup> letter to her editor and publisher, James T. Fields. In both letters, she fills all four available pages, but in the March 30<sup>th</sup> letter, she adds a subscript for the last line and her sign-off is squeezed into what little space there is in the right-hand margin on the fourth page when she runs out of room on the page. Curiously, the paper that is used for the March 10<sup>th</sup> letter comes pre-lined, which is clearly visible when viewed on the light box, but Stowe more or less completely disregards the lines.

Interestingly, the March 10<sup>th</sup> letter also contains a small purple stamped insignia above the salutation.<sup>10</sup> It appears to be a monogram of interlocked initials, R, O, and T, and it is slightly raised on the page—the material can be felt when touched, and has a slightly waxy, shiny appearance. The paper is so thin that the insignia moderately bleeds through the page—in fact, Stowe shifts her writing down on the next page to avoid writing over the bleed-through. The color is also unusual for the time; it seems more likely that it is stamped rather than printed,<sup>11</sup> because color printing was exceptionally rare at this time.

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<sup>10</sup> See Appendix b.

<sup>11</sup> Both John and I looked at it in the Reading Room and could not say for sure if it is printed or stamped. We’re both leaning more towards stamped, because it seems unlikely there would have been the technology to print with that kind of finish in 1868, but John has never seen this kind of stamping before.

Since the heading indicates the letter was sent from the Chief Quartermaster's Office in the Second Military District of Charleston, a simple search for who this Chief Quartermaster was turned up records in the pamphlet, "Index of Names and Subjects of General Orders, Quartermaster's Office, 1868."<sup>12</sup> The Chief Quartermaster of this specific district was none other than a "Tyler, Bvt. Major General **R. O.**"<sup>13</sup> "ROT," then, would most likely be from his initials, and Stowe was likely writing on his personalized stationery. This would explain why the paper used for the March 10<sup>th</sup> letter is lined, while the paper of the March 30<sup>th</sup> letter (probably from Stowe's own stationery) is not.

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<sup>12</sup> [http://books.google.com/books?id=-e8v0YlqdKwC&pg=PA233&lpg=PA233&dq=chief+quartermaster+second+military+district+charleston&source=bl&ots=OtsMLsPXXf&sig=zCAW49\\_8HUf5EZTWQzx6WBcd-cU&hl=en&sa=X&ei=2EzKUJChEIXi0gHsl4DYAw&ved=0CDwQ6AEwAA](http://books.google.com/books?id=-e8v0YlqdKwC&pg=PA233&lpg=PA233&dq=chief+quartermaster+second+military+district+charleston&source=bl&ots=OtsMLsPXXf&sig=zCAW49_8HUf5EZTWQzx6WBcd-cU&hl=en&sa=X&ei=2EzKUJChEIXi0gHsl4DYAw&ved=0CDwQ6AEwAA)

<sup>13</sup> The Tyler family will be discussed in greater detail in later sections on the contents of the letters



**Letter: March 10, 1868**

15. Stowe, Harriet Beecher, 1811-1896.

*Letters, 1868, n.d.*: JUST March 10 letter

2 items (2 leaves).

Contained in: Philip H. Ward Collection of Autographs and Memorabilia. Folder 143

Rare Book & Ms Library Manuscripts Ms. Coll. 585, Folder 143

Transcription:

[*page 1*]

From the Chief Quarter Master's Office  
Second Military District –

March 10, 1868

[purple stamped monogram,  
interlocking letters, ROT]

My Dear Mrs. Tyler

                    You may behold  
me this morning at about  
ten o'clock seated at a  
writing desk in your brothers  
breakfast room side by side  
with Mrs. Cowen, writing to  
you —  
The open windows give a splendid  
look out over the harbor  
and we are enjoying the soft  
sea breezes like a July morning  
at Newport — The air is  
so balmy, & I hear hens calling  
and now and then a cock  
crowing as one hears in a  
still summer morning —  
Your brothers batchelor establishment

[*page 2*]

speaks most impressively for  
the education he must have  
received from his female relatives  
— His house is a model of  
elegant simplicity & neatness  
& a military post seems  
to become quite an alternative

resort in his hands

You see that true to my  
self I contrive to ascribe  
some of the merit of all  
this to his past female  
surroundings — But we must  
at least allow him the  
merit of apt scholarship  
in a good school  
Life here in Charleston  
reminds me strongly of life

[page 3]

in Italy-- The houses want  
only the gorgeous frescos  
of Italy to realise the idea  
of old deserted palaces--  
— Deserted, half deserted  
& altogether dilapidated many  
of them are — one has not  
a heart for any thing but  
pity at such an utter  
wreck & fall —  
We had on the whole rather  
a severe journey in here  
as Mrs. Cowen may have  
told you — The charms  
of the “ Tyler house<sup>14</sup> in Philadelphia  
rather unfitted? us to meet  
the realities of Willards Hotel<sup>15</sup>  
the Spottswood<sup>16</sup> & Mills house<sup>17</sup>  
but I am at present charmingly  
accommodated with rooms at  
a place to which I would  
gladly recommend all who

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<sup>14</sup> There are two deliberate marks before “Tyler house” that look like quotation marks, but are not closed

<sup>15</sup> Willard’s Hotel, then-Washington, D.C.’s pre-eminent hotel, located just a few blocks away from the White House on E Street and 14<sup>th</sup> Street (see Appendix c.)

<sup>16</sup> possibly referring to the Spottswood (sometimes misspelled as Spottswood) Hotel, in Richmond, Virginia (see Appendix d.)

<sup>17</sup> possibly referring to the Charleston, South Carolina inn, the Mills House (see Appendix e.)

[page 4]

would like a quiet house in  
Charleston, with an attentive  
hostess & good table — It is  
called the King Mansion<sup>18</sup> &  
is one of the finer palaces of  
Charleston — If you know any  
invalid coming in to whom  
a quiet home would be an object  
you can remember this — Bye  
the bye, the price is very moderate  
being one half of what is charged  
at hotels<sup>19</sup> —

Please remember me to  
Mr Tyler & your daughters  
I did not see that nursery after  
all — Make my regards also  
to your sons & believe me  
with the most agreeable  
remembrance of my visit  
Ever affectionately Yours  
H B Stowe

The Mrs. Tyler in question here was virtually impossible to identify at first, because any mention of “Tyler” with Harriet Beecher Stowe automatically directed me to Eliza Tyler Stowe, Calvin Stowe’s first wife. It was not until the puzzle of the “ROT” insignia was solved that all of the pieces fell into place.

Robert Ogden Tyler<sup>20</sup> is rather famous in his own right, best known as the commander of the Artillery Reserve at the Battle of Gettysburg. He was also the nephew of David Tyler, another well-known general in the Civil War. In 1878 he published *Memoir of Brevet Major-*

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<sup>18</sup> The closest record I was able to find for a King Mansion in Charleston was the Radcliffe-King Mansion, which would have been owned by Judge Mitchell King at the time Stowe was visiting Charleston in 1868, though there is little information regarding whether the house at any time had rooms for rent and board.

<sup>19</sup> For comparison: Willard’s Hotel, which Stowe mentions in this letter, was charging \$4 per night in the 1870s.

<sup>20</sup> See Appendix a.

*General Robert Ogden Tyler, U. S. army, together with his journal of two months travels in British and Farther India.* In this account he names his parents as Frederick and Sophia Tyler, but mentions no siblings. As a result, genealogy sites often incorrectly list Frederick and Sophia Tyler as having only one child. In reality, however, the Tylers had five surviving children—two daughters and three sons.<sup>21</sup> Simple deduction tells us that a Mrs. Tyler would have married into the family, potentially one of Robert’s two brothers. His older brother, George Frederick Tyler, was married to Louisa Richmond Blake, and, moreover, the family resided in Philadelphia—a clue that we get in Stowe’s letter mentioning “the Tyler house in Philadelphia.”

In her closing paragraph, Stowe sends her regards to Mrs. Tyler’s daughters and sons, which matches the number of children George and Louisa had—three sons and two daughters. Robert also had a younger brother, Edwin S. Tyler, who married Camilla Augusta Treadwell in 1860, but in 1868 none of their three daughters had been born yet, so we can definitively rule out Camilla as the Mrs. Tyler in question here. Stowe is writing here to Louisa Richmond Tyler (née Blake), and the “Mr Tyler” she sends her regards to would be George Frederick Tyler. Stowe’s traveling companion, Mrs. Cowen, was likely Robert’s older sister, Sarah Sophia Tyler, who was married to Sidney Joseph Cowen.

In an interesting piece of Philadelphia history, George and Louisa Tyler’s grandson, George F. Tyler (son of George and Louisa’s son Sidney Frederick Tyler), married Stella Von Tuyl Elkins, who founded the Stella Elkins Tyler School of Art at Temple University.

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<sup>21</sup> Brigham, Willard Irving Tyler, *The Tyler Genealogy: The Descendants of Job Tyler, of Andover, Massachusetts, 1619-1700, Volume I* (Published by Cornelius B. Tyler of Plainfield, NJ and Rolling U. Tyler of Tylerville, CT), 339.

**Letter: March 30, 1868**

16. Stowe, Harriet Beecher, 1811-1896.

*Letters, 1868, n.d.*: JUST March 30 letter

2 items (2 leaves).

Contained in: Philip H. Ward Collection of Autographs and Memorabilia. Folder 143

Rare Book & Ms Library Manuscripts Ms. Coll. 585, Folder 143

Transcription:

[page 1]

Rec'd April 15<sup>22</sup>

Mandarin<sup>23</sup> March 30

Dear Mr. Fields<sup>24</sup>

I send Pussy Willow<sup>25</sup>  
prepared, and hope to hear  
from you anent the boy's  
volume that is to be made  
a companion to it. I think  
it a nice idea to have  
a girls & a boy's story bound  
alike to sell together and  
we are starting early on that  
I hope to get these ready  
for Christmas — You must  
understand that the boys  
story is to be considerably  
enlarged and written out fuller

[page 2]

I want to have a fancy cover  
designed for Pussy Willow  
with Pussy Willow's ferns  
and Hepaticus in gold on  
a blue ground — Make  
it pretty and taking — and

---

<sup>22</sup> Not original to the letter; looks like a secretarial note, probably written upon receipt of the letter

<sup>23</sup> Mandarin, FL

<sup>24</sup> James T. Fields, Stowe's publisher (see Appendix f.)

<sup>25</sup> *Little Pussy Willow* (1870)

I think you will make  
a sale of it.  
Mr & Mrs Howard<sup>26</sup> have  
been here for a fortnight  
past & you must know  
what delightful times  
we have with them. Tell Annie<sup>27</sup>  
about it.  
One thing more  
I was to write for Young  
Folks<sup>28</sup> & my usual price

[page 3]

as you remember was  
\$60 per number. Miss  
Larcom?<sup>29</sup> ^not long ago<sup>30</sup> wrote to me to  
write for it ^again^. Am I still  
wanted as a contributor  
and is that my price?  
Last summer when Mr  
Osf??d wrote me for a story  
I was under such a pressure  
of other engagements that  
I wrote him that I could  
not then write for less  
than 100 per no[.] Since  
then my engagement  
with *Hearth & Home*<sup>31</sup>  
which I had been hoping  
for as a permanency  
suddenly slipped from

[page 4]

under me when I had  
taken great pains to have

---

<sup>26</sup> Mr. and Mrs. John T. Howard, parishioners of Stowe's brother at the Plymouth Church

<sup>27</sup> Annie Adams Fields, wife of James T. Fields, who was also a writer and good friend of Stowe's (see Appendix f.)

<sup>28</sup> *Our Young Folks* Magazine

<sup>29</sup> Lucy Larcom, editor of *Our Young Folks* (Stowe appears to spell her name with a "k" instead of "c," if in fact this is who she is referring to)

<sup>30</sup> added in as superscript

<sup>31</sup> *Heart & Home* Magazine

it understood all round  
that I could not write ^for other papers^  
except for in very few  
cases — This leaves me  
now short of income  
at just the wrong time  
I should therefore like  
to know whether you  
wish to make any engage[-]  
ments with me for the  
Young Folks before applying  
elsewhere[.] I have two  
or three more Queer  
little People<sup>32</sup> I know

[subscription]

I shd<sup>33</sup> like to dispose of—  
Yours truly HBS

This letter provides a fascinating look at the process of publishing in the mid-1800s, and a side of Stowe that we almost never consider. Stowe's most famous novel, *Uncle Tom's Cabin*, often eclipses her later work, but she was, in fact, a prolific writer of both children's and adult books, as well as serialized pieces.

James T. Fields, Stowe's publisher, was originally one half of the publishing and bookselling firm Ticknor and Fields, which in 1868 became Fields, Osgood & Company. Fields and his wife, Annie Adams Fields (who is mentioned in this letter), were close friends of the Stowes, and after their deaths, Annie, a writer herself, wrote a biography of her husband (*James T. Fields, Biographical Notes and Personal Sketches*, 1881) and edited a biographical collection of Stowe's letters (*Life and Letters of Harriet Beecher Stowe*, 1897).

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<sup>32</sup> *Queer Little People* (or *Queer Little Folks*), a series of short stories about animals, published in 1867

<sup>33</sup> abbreviation for "should"

The manuscript Stowe refers to in this letter is her book, *Little Pussy Willow* (1870). Although she mentions “a girls and a boy’s story,” the only reference to this I could find in the actual published book is an inscription in the beginning:

TO  
MARY, EMILY, NELLIE, AND CHARLOTTE,  
*AND ALL MY LITTLE GIRL FRIENDS.*

Here is PUSSY WILLOW in a book, just as I have promised you she should be. I send her to you as a Christmas and New Year’s present, and I hope that you will all grow up to be nice good girls like her, with bright, healthy faces, and cheerful hearts, and the gift of always seeing

**The Bright Side of Everything.**

Your loving friend,  
H. B. STOWE.<sup>34</sup>

The original cover actually remains surprisingly close the Stowe’s vision in this letter. Though it was ultimately on a dark green background instead of the “blue ground” she specifies, the title and cover illustrations were embossed and printed in gold. The University of Rochester Rare Books & Special Collections, which owns a copy of the first edition hardcover, describes the cover as “[displaying] the dominant stylistic characteristics of the decade: asymmetry, Japanese influence, and Eastlake style ornament stamped in black.”<sup>35</sup> The bottom right corner of the cover contains the “Pussy Willow’s ferns” Stowe describes, and even the spine is embossed and decorated with a gold colour pattern. (A photograph of the first edition cover can be seen in the Appendix g.)

The “Young Folks” magazine Stowe writes about is the children’s literary magazine, *Our Young Folks: An Illustrated Magazine for Boys & Girls*, which ran from 1865 to 1873, after

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<sup>34</sup>

<http://books.google.com/books?id=BNi7AAAAyAAJ&printsec=frontcover#v=onepage&q=mary%2C%20emily&f=false>

<sup>35</sup> <http://www.lib.rochester.edu/index.cfm?page=3345>



which it merged with Scribner's *St. Nicholas Magazine*. Coincidentally, *Our Young Folks* was published by Fields, Osgood & Company as well, and contributors to the magazine included authors such as Horatio Alger, Elizabeth Stuart Phelps, and Louisa May Alcott, to name a few.

Stowe's usual price per piece, which she lists as \$60, was quite a lot of money in the 1860s and 1870s. To put this in perspective, we can look at catalog of prices in 1870 and see that in comparison, a 3 year old steer cost \$62.<sup>36</sup> The inflation calculator provided by the United States Department of Labor does not calculate for years earlier than 1913, but using an algorithm developed by Oregon State University, it estimates that \$60 in 1868 would have the spending power of \$976.74 today.<sup>37</sup> It is hard to say exactly how accurate this number is, but nevertheless, Stowe's relatively high rate is certainly indicative of how highly regarded and well respected she was by this time in her life.

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<sup>36</sup> Catalog can be found here: <http://content.lib.washington.edu/curriculumpackets/homesteaders/Catalog1870.html>

<sup>37</sup> Conversion table can be found at: <http://oregonstate.edu/cla/polisci/faculty-research/sahr/infcl17742008.pdf>

## Final Thoughts

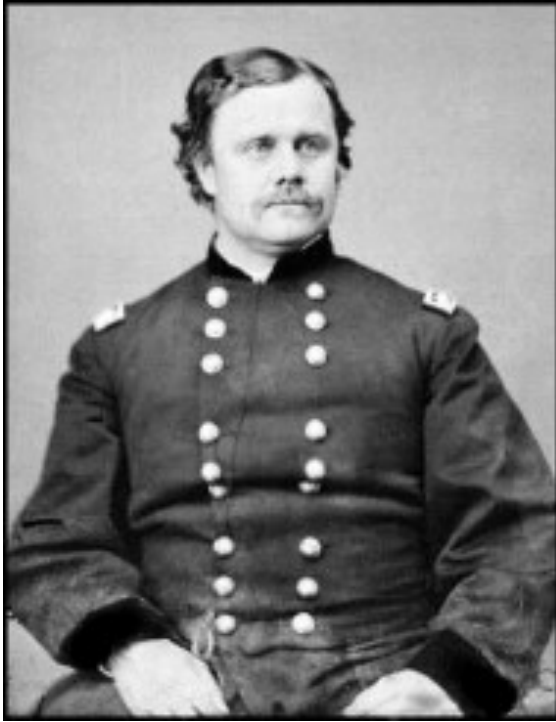
I have tried my best in this study to provide as many details and explanations to the references in both letters, as well as the physical condition and features of these artifacts. As usual, however, more work can be done and there will always be questions that will remain unanswered. Robert Ogden Tyler's insignia, I think, is a fascinating piece of Civil War history as well as print or stamp history. Had I the resources, the next step might perhaps be to test the material used to print or stamp the initials onto paper, and then compare this type of monogram to similar practices of the time. I would be quite interested in knowing whether the color of the insignia faded to purple from, say, its possibly original black colour, or if this is one of the rare cases of colour printing in the late 1800s.

In terms of Stowe's price per piece of magazine writing, it would be fascinating to compare her price with other writers during this time. One would assume men were earning more than women, but how much more? And how did Stowe's price compare to her peer female writers? In terms of income, could a woman fully support herself by writing? The canceled engagement with *Hearth & Home Magazine* also invites curiosity—how much would she have earned for this arrangement? Why did it fall through?

We may never know the answers to some of these questions, but these letters cast a different light on the Harriet Beecher Stowe that is often depicted in our history books, literary essays, and public awareness. Heavy emphasis is often placed on letters Stowe wrote to eminent figures of her time, such as Frederick Douglass and Abraham Lincoln. Through these letters, however, we get a glimpse of the Harriet Beecher Stowe that her friends and colleagues knew and corresponded with, and that is a side of her that will always remain somewhat shrouded in mystery.

## Appendix

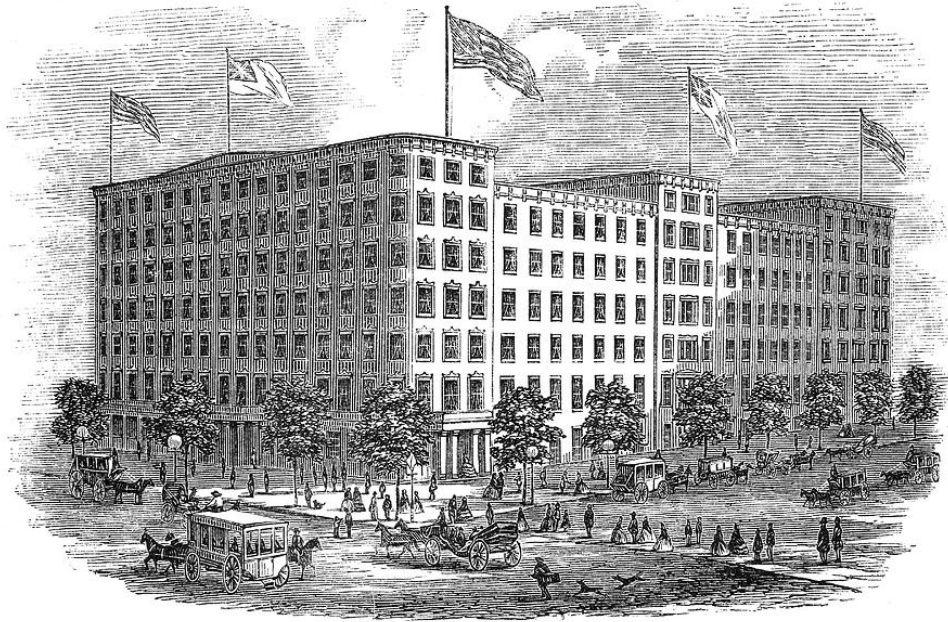
a.) Bvt. Major General Robert Ogden Tyler



b.) Insignia of Robert Ogden Tyler (enlarged for detail)



c.) Illustration of Willard's Hotel



WILLARD'S HOTEL, WASHINGTON, D. C.

d.) Pictures of the Spotswood Hotel, before and after the fire



**BEFORE:** The Spotswood Hotel at Main and Eighth Streets before the disastrous fire of 64 years ago today.



**AFTER:** Ruins of the Spotswood Hotel after flames had swept it that memorable Christmas Day in 1870.

e.) Mills House, Charleston, SC (after it was burned down by a fire)

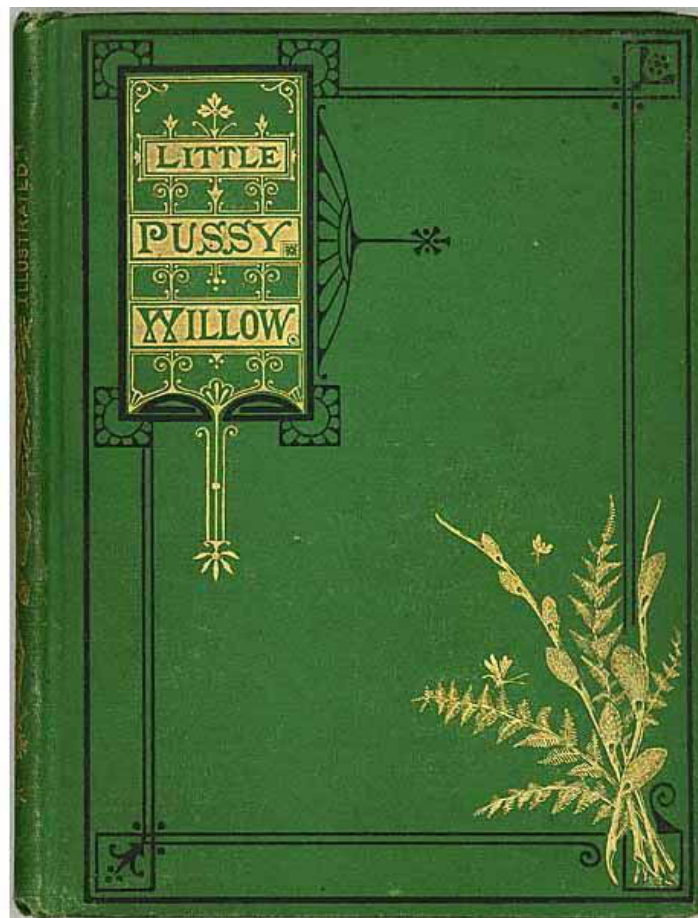
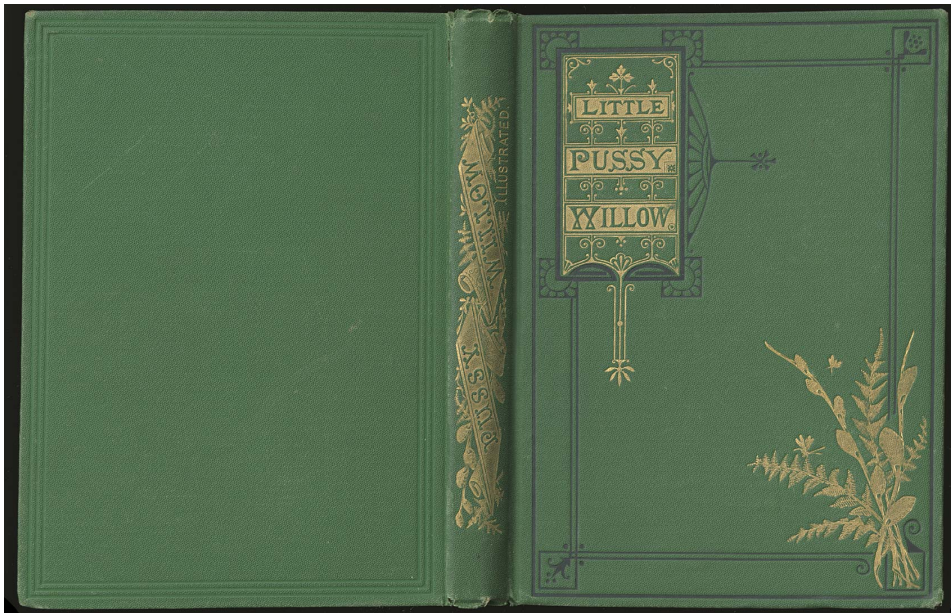


f.) James T. Fields & Annie Adams Fields





g.) First edition cover of *Little Pussy Willow*



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